

FAMOUS  
**MONSTERS**  
OF FILMLAND

A WARREN MAGAZINE

PDC

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**NEW!  
SPECIAL ISSUE**

THE  
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**MONSTER  
FAN**  
MAGAZINE

**1972  
HORROR  
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FEAR  
BOOK**

THE  
MOST  
EXCITING  
COLLECTION OF  
**HORROR  
PHOTOS**  
IN **13** YEARS



**GREAT  
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CLASSIC  
PHOTOS  
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# DON'T BE A

DON'T BUY all the copies of this FAMOUS MONSTER YEARBOOK #9 off the noose-stand because last year you & your friends read the Yearbook #8 to tatters—leave a few copies for the other guys.

Of course, maybe the other guys got to the magazine rack first, in which case you are staring at the palms of your furry brown hands instead of a nice new exciting copy of the much sought after YEARBOOK.

In case you have picked up a copy from a stand that's already sold out, consider this: you have just done the impossible. And why not? Didn't your teachers tell you FAMOUS MONSTERS is impossible? (They just do that so they can take your magazine away and read a free copy.) Didn't your parents tell you such reading material is impossible?

Even we tell you it's frankly impossible!—im-

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More fiendish . . .  
Frightening . . .  
Fantastic . . .  
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As Vampa the Vampire sez, "You can bat your bottom dollar on that!" So don't be a fink, sink your cash & then your teeth in this toothsome new gruesome edition of the world-famous Fear Book . . . and then laff all the way to the Blood Bank!

—James Warren  
Publisher  
FAMOUS MONSTERS  
of FILMLAND

# BAT- FINK!



By Ghostadamus

# THE GHASTROLOGICAL HORRORSCOPE

For all those born under the astrological sign of Tutjaro which extends Jan. 1 thru Dec. 31 there is **MONSTROUSLY** good news in this feature about creature-films to come. Just turn the pages and turn pale!



The only fight Dracula ever won! David Paal as the evil impaler gives Peter Cushing a pain in the neck with a long chainey. (BRIDES OF DRACULA)

## drac is back

Peter Cushing as Dr. Van Helsing, holder of the DFC (Dracula Fighter Courageous) medal, meets up with new adversaries in *THE BRIDES OF DRACULA*, wherein he tries — unsuccessfully — to save a beautiful young French girl, Marianne Danielle, from a fate worse than death: undeath!

On her way to Badstein, Marianne's stage-coach mysteriously deserts her at an Inn. There she is befriended (?) by Baroness

Meinster, an embittered old recluse who gives her refuge for the night. At the chateau, Marianne discovers a devilishly handsome young man chained by his ankle to a wall. The Baroness says it is her son, who is feeble-minded, but the kindhearted Marianne cannot accept this explanation and frees the prisoner.

Soon after the Baroness is murdered! And the awful truth is revealed by her maid: Marianne has unwittingly released a vampire!



"Fangs a million" says one of the meny BRIDES OF DRACULA.



"Let us spray" says Peter Cushing as he prepares to douse David Peel with Holy Water in this scene from **BRIDES OF DRACULA**.

Fleeing in horror from the house of the undead, Marianne runs into a funeral procession. Lying in the casket is the body of a girl from whose neck trickles a thin stream of blood. The villagers, always suspicious of strangers, suspect Marianne of being the vampire who caused the girl's death, and pursue her—straight into the arms of the Baron . . . at whose sight she faints. She is saved by the morning crow of a cock, which is a warning to the vampire that he must return to his coffin.

When Van Helsing learns what has happened, he realizes the immediate grave danger to the district and acts at once to uncover and destroy the undead. Two female vampires are lured from their graves and stakes driven thru their hearts, but the wily Baron, disciple of Dracula himself, eludes the doctor's every stratagem—worse, this unholy creature bites Marianne, turning her

into one of the Brides.

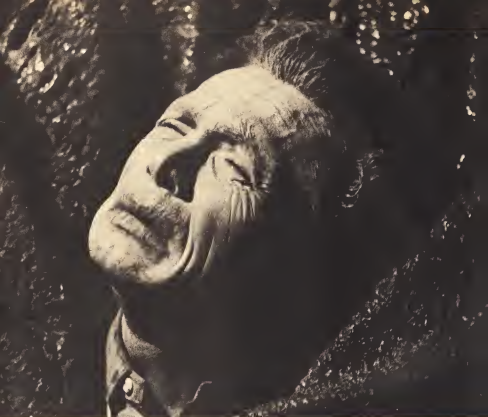
At last, cornered by Van Helsing in a deserted windmill, the Baron turns on him and inflicts his fatal bite—but Van Helsing painfully burns out the mark of the vampire by searing his flesh on an open fire. Then, in desperation, the doctor calls on all the Forces of Darkness to help him.

The Dark Powers descend from the skies in the form of a black cloud of bats, vicious red-eyed sharp-fanged beasts whose teeth tear at the flesh of the vampire Baron like winged piranhas. Even Van Helsing is repulsed by the horrid sight, and, running from the scene, jumps onto one of the windmill's vanes. As the moonlight catches the new position of the mill's arms, a powerful exorcizing shadow is cast on the ground—

*The shadow of the cross!*

As the "Crucifix" falls on the Baron, his evil half-life come to an abrupt full-stop!





CALTIKI crushes another victim!

## the creatures are coming

CALTIKI, THE IMMORTAL MONSTER is on his way from Italy (his growls and snarls dubbed into English).

... THE LOST WORLD sports an 80' fire monster.

... Giant spiders menace a boatload of shipwrecked women in the German-made HORRORS OF SPIDER ISLAND.

... A 42' plastic prehistoric beast appears realistically threatening in DINOSAURUS!

... The English-made GORGO tells the tale of The Day the World Shook beneath the weight of a modern Behemoth.

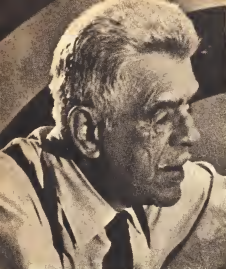
... And King Kong is revolving in his grave at the prospect of a forthcoming monster picture to be called KONGA.

## books for beastniks

"The Monsters Are Due on Maple Street" and "Where Is Everybody?" are 2 of the 6 stories you've enjoyed on *Twilight Zone* now available in a pocketbook of the same title.

THE HANDS OF ORLAC, from the book of the same title, is to be filmed for the *third* time! Conrad Veidt, of *Caligari* fame, played the principal role the first time; Peter Lorre had the haunted hands when MGM filmed the novel as MAD LOVE; and now Mel Ferrar is scheduled to star.

Zacherley's *Midnight Snacks* is a paperback—er, paperback—with contributions of ghoulish stories like "The Whispering Gallery" and "The Ghost" and "Carillon of Skulls" by authors of such films as IT—



Karloff the King in the role of Frankenstein-not the Monster but the Monster maker in Allied's **FRANKENSTEIN 1970**.

Vincent Price as Roderick Usher consoles grieving Philip Winthrop (Mark Damon) as family servant Bristol (Harry Ellerbe) looks on in this scene from **HOUSE OF USHER**.

THE TERROR FROM BEYOND SPACE, THE TWONKY, 4-SIDED TRIANGLE, CURSE OF THE FACELESS MAN and THE INCREDIBLE SHRINKING MAN.

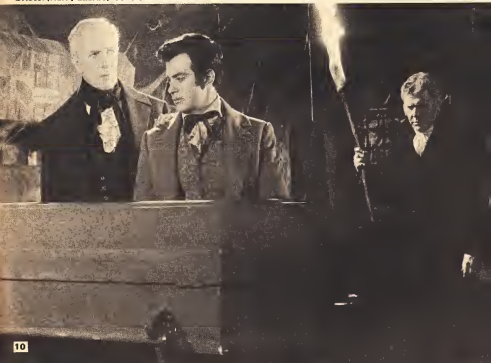
*The Brides of Dracula* is being released as a pocketbook novel simultaneously with the showing of the picture.

And stories by Curt "Donovan's Brain" Siodmak like "The Fortune Teller," "Fever," "Girl in Ice" and "Mirror" are being collected from the Lon Chaney, Jr. skelevision series, #13 **DEMON STREET**, for pocket-book presentation.

## horrors from the other hemisphere

Italy, Sweden, Russia—even Finland—are now providing grist for our fans of the grisly.

From the Soviet Union comes **THE BEAST**, grim fairy tale of daring peasant Ilya Muromets who, armed with a magic





**Christopher Lee's conception of the immortal Monster in CURSE OF FRANKENSTEIN.**

**This is one of the many monsters featured in UA's JACK THE GIANT KILLER.**

sword, lops off the heads of several imaginary monsters, including a fine fire-belching dragon with three heads. SADKO, also from the Soviets, is a splendid color fantasy of a mythical hero's many strange adventures, including a meeting with an extraordinary creature half bird and half woman. In the Russian FLYING CARPET, a 3700 old genie is baffled by the modern world upon his release from a 1000-year-long imprisonment in a jar.

Collaborating with a Finnish studio, Moe-film has completed SAMPO, an epic of magic and monsters in the grand manner of SIEGFRIED, THE THIEF OF BAGDAD and THE 7TH VOYAGE OF SINBAD. SAMPO is the exciting story of Louhi, evil ruler of a gloomy realm of cold and darkness known as the Kelevala; and during the course of the picture we are treated to the spectacle of serpents being trampled by a fire-breathing





Another of the many characters portrayed by Christopher Lee—**THE MUMMY**. Kharis wanted to play Bridge but Peter Cushing seems intent on playing Poker.

The quasimodo-like dmsnted and malformed assistant to Donald Wolfitt in **BLOOD OF THE VAMPIRE**.



iron horse, a flying cloak in human form, a woman walking on the waves of the sea, a talking birch tree, etc.

In Italy, J. Sheridan Le Fanu's classic study of a female vampire, *Carmilla*, has been filmed in Technicolor and Technirama as **TO DIE WITH PLEASURE**, starring Mel Ferrer, last seen in **THE WORLD, THE FLESH AND THE DEVIL**. This is the story of Count Leopold Karnstein and his strange sister Carmilla, who comes to believe herself to be the family's legendary she-vampire, Millarca. Masquerading as Millarca, she kills a maid and then—aha, that would be telling! Read the story and see the movie!

A refuge from the Pre-historic Story—one of the deadly dinosaurs featured in **THE LOST WORLD** (1960) based on the novel by Sir Arthur Conan Doyle.



# IS THERE AN USHER IN THE HOUSE?



Vincent Price as the Fall Guy of the HOUSE OF USHER.

The Ship of Things to Come looks loaded with thrilling cargo.

HERCULES IN THE CONQUEST OF ATLANTUS... THESUS AND THE MINOTAUR... ALADDIN AND THE GIANT... GULLIVER'S TRAVELS... GOLIATH AND THE GIANT... TARZAN THE MAGNIFICENT.

12 TO THE MOON (in crazy Lunavision, with meteors popping right out of the screen at the audience)... INSIDE THE MOON... JOURNEY TO VENUS... JOURNEY TO THE 7TH PLANET... 18 VISITS TO MARS... SKYPORT... THE MAID AND THE MARTIAN... TAKE ME TO YOUR LEADER ("The Girls from Planet 5")... and THE JOURNEY OF THE JULES VERNE.

*KIDNAPPERS FROM SPACE, a collaboration between Charles Nuetzel, Editor Forrest Ackerman and Special Effects Wizard Louis De Witt is under consideration for filming, with Albert Nuetzell (FAMOUS MONSTERS' own cover ace) creating story-board for same.*

Keep your eye peeled for the Allied Artist production of THE HYPNOTIC EYE... Robert Louis Stevenson's SUICIDE CLUB... THE LAST SECRET (German)... THE SECRET OF ETERNAL NIGHT (Russian)... THE ABSENT-MINDED PROFESSOR (followup to THE SHAGGY DOG)... THE DEVIL... THE DEVIL AND THE DEVILISH... WHEN THE DEVIL FEARS TO SLEEP... DAIRY OF A MUMMY... MR. ADAM... LEVEL 7

Dancing the Carioca  
with the Tapioca Monster.  
(From THE MOLE PEOPLE)





Grue-some visage of the Man Who Grew Too Much. (From *THE AMAZING COLOSSAL MAN*)

... VENGEANCE OF THE HANGED (Mexican) ... BOBBIKINS (a 14-month old baby that talks!) ... RED SNOW ... MGM's THE VILLAGE OF THE DAMNED ... THE LEECH-WOMAN ... TWO FACES OF DR. JEKYLL ... THE TESTAMENT OF DR. CORDELIER ... THE THOUSAND EYES OF DR. MABUSE ... BLACK ORPHEUS ... THE TESTAMENT OF ORPHEUS ... MIRACULOUS HAPPENINGS (by Karel "RUR" Capek, Czech) ... A FINE AND PRIVATE PLACE (ghosts in a graveyard!) ... American-International's THE MYSTERIOUS HOUSE OF USHER ... THE DANCER AND THE VAMPIRE (Italian) ... CITY OF THE DEAD ... THE HANDS OF ORLAC (Mel Ferrer) ... THE GOLEM (Geo. Pal) ... THE GHOST TRAIN (Wm. Castle) ... THE DOOMSDAY MEN ... UNNATURAL (ALRAUNE) ... THE TELL-TALE HEART (Poe) ... A TICKET TO TRANAI ... PHENOMENON ... THE DAY OF THE TRIFFIDS ... THE PROJECTED MAN ... MONSTER IN MY BLOOD ... THE SARGASSO MONSTER (HELL AND HIGH WATER) ... SINVALA ... KILLER SECRET ... THE DAY THE ADULTS VANISHED ... A ROCKET FROM FENWICK ... DIVIDED WE CONQUER ... THE SPLIT (Japanese) ... ZEX ... and—

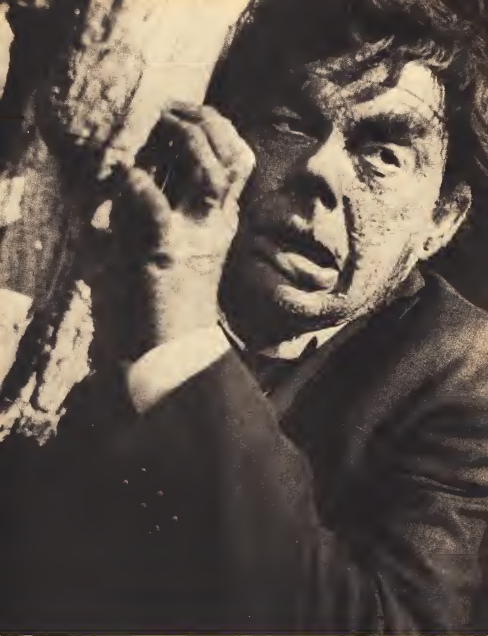
If those aren't enough titles to keep you from falling asleep for the next 40 years, a real eye-opener—

*RIP VAN WINKLE IN THE 21ST CENTURY!* ●

Japanese Jekyll and Hyde depicted in this scene from *THE SPLIT*.







A formal portrait of UI's 1957 chiller—THE VAMPIRE.

# THE PRE-HISTORIC STORY

## Forry Ackerman finds THE LOST WORLD

**B**etween the time I, your editor, was 6 & 9 years old, I must have seen the original silent *LOST WORLD* a total of 8 or 9 times. It may have been silent but it certainly talked my language. I went, I saw and I was conquered by Sir Arthur Conan Doyle's dinosaurs. You would have thought Sir Arthur invented dinosaurs just for me.

Fortunately, in 1925, First National Studios (now Warner Bros.) decided to bring dinosaurs to the screen. As you have seen, by consulting the Checklist, *THE LOST WORLD* was not the first of all films featuring prehistoric creatures but it was the landmark & yardstick for all future comparisons. Willis O'Brien, who 8 years later was to create his masterpiece, *KING*





Caesar Ramera aims at the white of Brontosaurus' eye in **LOST CONTINENT**.

Rare Still from **MYSTERY OF LIFE**. A Pterodactyl—"a bird as big as an elephant!"



KONG, worked on the special effects together with a man who died just last year, Fred Jackman, a cinemagician whose 2 young sons lived on the same block I did at the time (as preteens we once constructed a Tarzan-type tree hut together).

## the brontosaurus that breathed

I can still remember, across a span of nearly 40 years, how out in front of the downtown theater that was featuring **THE LOST WORLD**, they had, to the left of the box-office, a model brontosaurus about 2' long. I suppose it was fashioned out of rubber, and hollow, for by some invisible device its stomach was caused to move in & out as tho breathing. To my eternal credit (and even tho I wasn't a Boy Scout) I didn't swipe that brontosaurus. I sure would have liked him for a pet.

From the time the Missing Link appeared, in the original picture, I held my breath. When they threw the flaming brand into the mouth of the angry Allosaurus, I was on the edge of my seat. I was thrilled by the Triceratops, staggered by the Stegosaurus. I had never imagined a bird could be as big as a Pterodactyl.

## lost world #2

If all you have ever seen is **THE LOST WORLD** of 1960, I pity you. Possibly you liked it. It had color, it had sound—it had lizards! Gila monsters, armadillos, newts, salamanders, chameleons—to my mind they will never be more than the lazy man's dinosaurs. The best, most convincing use of them, I thot, was in **JOURNEY TO THE CENTER OF THE EARTH** but for prehistoric thrills I'll take the poorest stop-motion model any day over the liveliest living lizards faked up & blown up to look dino-size.

I also hate men dully groping around in dinosaur suits (see—or, rather, don't see—**UNKNOWN ISLAND**).

The remake of **THE LOST WORLD** was one of the world's greatest disappointments to me because The End flashed on the screen just when the *original* version started moving toward its climax. Let me explain it to you like this: could you imagine **KING KONG** quitting right after they'd overcome him with gas on Skull Island and



**Flippersaurus attacked by Helicopter in Unique Scene from THE LAND UNKNOWN.**



**Raft & Occupants in Danger of Capsizing as Menacing Flippersaurus rears its Horrible Head from the Lake of Peril in THE LAND UNKNOWN.**

were about to transport him back to civilization?

At first I forgave them, when I heard they were going to make a sequel to the new **LOST WORLD**, and that Prof. Challenger (Claude Rains) would have his hands full when his dinosaur egg hatched in a modern metropolis; but 2 years later I have seen no sign of the followup film and am feeling dismally cheated.

## the long **LOST WORLD**

\* In the earlier, lengthier, strengthier version of **THE LOST WORLD** a cage crashed at the docks, it broke loose to lumber thru the pedestrian-panicked streets of the

world's greatest city.

I'll never forget the bewildered bronto nibbling at the lamppost, getting its nose burned & shocked. The great behemoth inserting its elongated neck, serpent-like, thru a second storey window, scaring the occupants of the apartment out of their wits. The heroic man running up and shooting a bullet into the hoof of the monster descending on the helpless mother & child in the street. The immense weight of the ponderous beast bursting London Bridge!

TO BE CONTINUED: Next Issue—More Stills & Word Thrills from **LOST WORLD** (silent), **LOST CONTINENT**, **KING KONG**, **ANIMAL WORLD**, **UNTAMED WOMEN**, **MYSTERY OF LIFE**, etc.!

**SEE PAGE 24 FOR PREHISTORIC MOVIE CHECKLIST.**



A Prehistoric Menace on the Planet Nova in KING DINOSAUR.



# Checklist of Cavemen Pix, Paleo Kicks & Dinosaur Flicks

**THE ANIMAL WORLD**  
(Harryhausen) — Warner Bros. '55 color.

**THE BEAST FROM 20,000 FATHOMS** (Bradbury Harryhausen) — WB '53.

**THE BEAST OF HOLLOW MOUNTAIN** — '56 U-A color.

**CREATURE FROM THE BLACK LAGOON** (Wm. Alland) — '54 U-1 (3D).

**THE CREATURE WALKS AMONG US** (Alland) — '56 U-I.

**THE DEADLY MANTIS** (Alland) — '56 U-I.

**THE DINOSAUR AND THE MISSING LINK** (Willis O'Brien) — 1914 short.

**DINOSAURUS** — '60 U-1 color.

**EVOLUTION** — Ideal Pictures 1931.

**GERTIE THE DINOSAUR** — Silent animated short 1909.

**THE GHOST OF SLUMBER MOUNTAIN** (O'Brien) — World Films 1918.

**THE GIANT BEHEMOTH** — Allied Artists '59.

**GIGANTIS, THE FIRE MONSTER** — Toho Warners '59.

**A GLIMPSE OF THE BY-GONE DAYS** — German silent short.

**GODZILLA** — '56 Trans-World.

**GORG0** — MGM '61.

**JOURNEY TO THE CENTER OF THE EARTH** (Verne) — 20th-Fox '59 color.

**JOURNEY TO A PRIMEVAL AGE** — Czechoslovakian '55 color.

**\*JUNGLE MANHUNT** (Jungle Jim) — Columbia.

**KING DINOSAUR** (Bert I. Gordon) — Lippert '55.

**KING KONG** — RKO '33.

**THE LAND UNKNOWN** (Alland) — '57 U-I.

**THE LOST WORLD** — (Doyle) — First National '25; 20th-Fox '60 color.

**THE MONSTER THAT CHALLENGED THE WORLD** — '57 U-A.

**ONE MILLION B.C.** (Chaney Jr.) — '40 U-A.

**THE PREHISTORIC MAN** — French 1908.

**PREHISTORIC WOMEN** — '50 U-A.

**REPTILICUS** — Awaiting release.

**REVENGE OF THE CREATURE** (Alland) — '55 U-I (3D).

**THE ROAD TO YESTERDAY** — DeMille production, 1925.

**\*ROBOT MONSTER** — '54 Astor (3D).

**RODAN** — '57 DCA.

**SON OF KONG** — RKO '33.

**THE STORY OF MANKIND** — '57 WB.

**\*TARZAN'S DESERT MYSTERY** — '43 RKO.

**TEENAGE CAVEMAN** — '58 American-International.

**\*TWO LOST WORLDS** — '50 U-A.

**UNKNOWN ISLAND** — Film Classics color '48.

**UNTAMED WOMEN** — '52 U-A.

**\*VALLEY OF THE DRAGONS** (Verne) — Columbia '61.

\* Incorporating portions of ONE MILLION B.C.

**END**

# LON CHANEY SHALL NOT DIE!



One of the many make-up masterpieces of Mr. Monster—THE ROAD TO MANDALAY. Pictured with Lon Chaney in this scene is the veteran actor Henry B. Walthall.



# **"The Lord High Minister of All That is Sinister"**





# THE LORRE STORY

If William Shakespeare had written *THE MERCHANT OF MENACE*, the automatic casting for the starring role would have been:

Peter Lorre.

Lorre . . . of the popping eyes.

Lorre . . . of the wheezing, whining, whimpering, gelatinous lips, so pulpy, so pallid, so—petrifying.

Lorre . . . the mushroom that evolved into a man, the Lord of the Toads.

This is the image, the shadow creature who evokes shudders & shrieks.

What of the human being, the psyche behind the mask, the core of Lorre?

## Inside Peter the Great

"The most *fascinating* man I ever met," actress Madeleine Carroll once said of Lorre. A statement which interviewer Harry Land interpreted to mean "fascinating in the sense that a snake is fascinating. Yet somehow lovable. There is, underneath all that oddness and the strangeness and the horror of him, a naive childishness of a little boy who wants desperately to have you like him. And so because you feel he wants you to like him, you find yourself liking him—despite everything else."

This sheep in fiend's clothing was born on 26 June 1904 in the Carpathians, in Hungary, making him a fellow countryman of Bela Lugosi. He schooled in Vienna. His first job was a bank clerk!

He was brought (forceably—classically) to the attention of the motion picture world by Fritz (METROPOLIS) Lang in the masterpiece of a macabre murderer, *M*.

By 1945, "movie-murderer Lorre had knifed, gunned, strangled & poisoned his way in & out of half a hundred movies," reported journalist Michael Sheridan, who continued: "Not a day passes, it seems, but there is someone ready to suspect 'Gory' Lorre of lethal tendencies off the screen and it has begun to get a little embarrassing. 'They won't go as far as to say I have murder in my heart,' he will tell you, 'but they are quite sure I have murder on my mind.' Once, when he was fulfilling an errand for a friend who had bought a new house, a woman recognized him and whispered agitatedly to the pharmacist, 'Isn't that Peter Lorre?' The druggist nodded, 'Yes, he's buying 4 pounds of ant paste.' The woman advised: 'I wouldn't sell it to him—I've seen some of his pictures.'"



"We'll shoot the first one who mis-captions this still as a scene from *THE BOOGIE MEN WILL GET YOU!*" swear Lugosi, Karloff & Lorre. "Make that mistake and YOU'LL FIND OUT!"



Drab Arab in **SAD SACK**.

Wearing an evil smile in **I'LL GIVE A MILLION**.



Mad killer of **CRIME & PUNISHMENT**.

## his kontribution to vokabulary

According to Michael Sheridan, Peter Lorre is credited with having created the word "crecp"—an expression he coined around 1944 to replace "jerk", a term he considered had outlived its usefulness. He originally spelled his new word "kleep"

Master pantomimist Charles Chaplin remarked of him in 1935: "He is the greatest living actor."

In the early years of his career, after he rocked 2 continents with his paralyzing portrayal of the pathological murderer of Dusseldorf and "a maniac with the soul of a ghoul and the mind of a genius" in **MAD LOVE**, it was reported that he drew a very serious fanmail. Aware that he had studied under Freud & Adler, psychology students probed him: how did he feel when he threw filmic tantrums? Did he think of awful things like enacting awful deeds? Did his movie crimes affect his nervous system? Was he able to eat, sleep & enjoy the normal pleasures of life? And so on. A Harvard professor wrote to say that he had been



cent candid shot from **VOYAGE TO THE BOTTOM OF THE SEA.**



Not talking in **THE MAN WHO KNEW TOO MUCH.**

selected "the most interesting mind subject of the year".

## Luft on Lorre

Cinema historian Herbert G. Luft, writing in the estimable **FILMS IN REVIEW**, tells us that Lorre was the oldest of 4 children, having 3 younger brothers, one of whom was killed during World War II, the others at last report living in New Jersey and Australia, respectively.

He played a villainous mastermind in the German version of Curt Siodmak's **FLOATING PLATFORM #1 DOES NOT REPLY** and co-starred in an expressionistic picture (again in German) called **THE 13 TRUNKS OF MR. O.F.**

He co-starred, Luft tells us, in another German film known in English as **INVISIBLE OPPONENT**, this time with Oscar Homolka, most recently seen in the horror film **MR. SARDONICUS.**

The man who gave Lang the idea for *M* gave Lorre one for a thriller which he wrote, produced, directed & starred in: **THE LOST ONE.** In it he portrayed a scientist of the Hitler era who became a homicidal

As Mr. Moto in **DANGER ISLAND.**





Mad Doctor of MAD LOVE.

maniac. It was during the making of this picture that Lorre became seriously ill, gaining almost 100 pounds.

Previously married to actresses Cecilia Lvovsky & Kaaren Verne, he married Anna Marie Brenning in 1952 and their daughter Catherine was born the following year.

"He began his film career as a psychopath and may end it as a clown"—Luft.

## Lang on Lorre

Journalist Harry Lang once called Lorre "Lon Chaney's successor", stating: "The little 5'3" Hungarian can be anything at all on the screen. He goes even the legendary Chaney one better—where Chaney only

put on his characters *outside*, Lorre puts 'em on, *inside*!" Well, *FM's* editor doesn't quite agree with *that* statement, but anyway we're reporting what the man said. "That's why he convinces you he's a Japanese in the MR. MOTO series; a curly-haired Mexican bandit in SECRET AGENT; that's why he made your skin creep and your innards turn flip-flops as the Russian killer Roskolnikov in CRIME & PUNISHMENT.

"Amazing versatility? Yes—but more. His secret: he *never* stops acting. When he's in production he acts the character he's playing 24 hours a day. When he's between pictures he's even acting Peter Lorre.

"And so—watch him as he puts on his greasepaint and his effects and his props, there in his dressing room. And you see a Jekyll-Hydish thing. You see not only the outer man changing but the inner man as well. Bit by bit, as the minutes go by, Lorre vanishes and the character appears.

"Personally, the man is strange to know. People who meet him often shudder, often say they feel uncomfortable in his presence. Unprepossessing at his best—tiny, pudgy, pop-eyed, with a face like something behind an aquarium glass—he has a manner that disconcerts folks. Yet they find him not only interest-challenging but lovable."

On the other hand, Luft reported: "I suppose it is needless to say that Lorre in private life is not like the Lorre who has so often been on the screen. He is an intelligent & sensitive man . . . with a talent for amusing people."

## Lorre on Lorre

"An actor, to be good, must be a psychologist. He must outstrip the professional psychologists, who concern themselves only with a few phases of a subject's mind. An actor must be a *hundred percent psychologist*—for he takes his character apart & re-constructs all his emotions. Then he takes those emotions into himself, becomes that character, be the character mad or not. The actor must be the character, utterly."





The gruesome FACE BEHIND THE MASK, a tale of terror about a horribly scarred man.



As caramel colored curly-haired cutie  
in **SECRET AGENT**.

## PETER LORRE'S PICTURES

All Through the Night; WB '41.  
Around the World in 80 Days (Verne), UA '60.  
Arsenic and Old Lace (with Raymond Massey); WB '44.  
Background to Danger; WB '43.  
Beat with Five Fingers, The; WB '46.  
Beat the Devil; Santana-Romulus '53.  
Big Circus, The; AA '55.  
Black Angel; U-I '44.  
Bomben Über Monte Carlo (Bombs Over Monte Carlo, German version of film known in English as Monte Carlo Madness); UFA '31.  
Boogie Men Will Get You, The (with Boris Karloff); Col. '42.  
Buster Keaton Story, The; Para. '57.  
Casablanca; WB '42.  
Casbah; U-I '48.  
Chase, The; Nero-UA '46.  
Confidential Agent; WB '45.

Congo Crossing; U-I '56.  
Conspirators, The; WB '44.  
Constant Nymph, The; WB '43.  
Crack-up; 20th-Fox '36.  
Crime and Punishment; Col. '35.  
Cross of Lorraine; MGM '43.  
Danger Island (Mr. Moto); 20th-Fox '39.  
Double Confession; Associated British.  
13 (Dreizehn Koffer des Herrn O.F., Die (German; The 13 Trunk of Mr. O.F.); Tobis '31.  
F.P.I. Does Not Reply (German version, screenplay by Curt Siodmak); UFA '32.  
Face Behind the Mask, The; Col. '41.  
Five Weeks in a Balloon (Verne); 20th-Fox '62.  
Hell Ship Mutiny; Rep. '58.  
Hollywood Canteen; WB '44.  
Hotel Berlin; WB '45.  
I Was An Adventuress; 20th-Fox '40.  
I'll Give A Million; 20th-Fox '38.  
Invisible Agent; U-I '42.  
Island of Doomed Men.  
Lancer Spy, The; 20th-Fox '37.  
M (Fritz Lang); Nero Film '31.  
Mad Love (with Colin Clive); MGM '35.  
Maltese Falcon, The (with Sidney Greenstreet); WB '41.  
Man Who Knew Too Much, The (Hitchcock); Gaumont-British '34.  
Mask of Dimitrios, The; WB '44.  
Mr. District Attorney; Col. '41.  
Mr. Moto Takes A Chance; 20th-Fox '38.  
Mr. Moto Takes A Vacation; 20th-Fox '39.  
Mr. Moto's Gamble; 20th-Fox '38.  
Mr. Moto's Last Warning; 20th-Fox '39.  
Mysterious Mr. Moto; 20th-Fox '38.  
Nancy Steele Is Missing; 20th-Fox '37.  
Passage to Marseilles; WB '44.  
Quicksand; U-I '50.  
Rauschgift (German, White Demon); UFA '32.  
Rope of Sand; Para. '49.  
Sad Sack, The; Para. '57.  
Scent of Mystery (Smell-O-Vision); Michael Todd Jr. '59.  
Schuss im Morgengrauen (German, A Shot at Dawn, English title, Invisible Opponent); Sam Spiegel '33.  
Secret Agent (Hitchcock); British-Gaumont '36.  
Silk Stockings; MGM '57.  
Story of Mankind, The (with Vincent Price, Harryhausen director); WB '57.  
Strange Cargo; MGM '40.  
Tales of Terror (Poe; with Vincent Price & Basil Rathbone); AIP '62.  
Thank You, Mr. Moto; 20th-Fox '37.  
They Met in Bombay; MGM '41.  
Think Fast, Mr. Moto; 20th-Fox '37.  
Three Strangers; WB '45.  
20,000 Leagues Under the Sea (Verne); Buena Vista '54.  
Verdict, The; WB '46.  
Verlorene, Der (German, The Lost One); Arnold Pressburger '51. Lorre wrote, co-produced, directed, starred.  
Voyage to the Bottom of the Sea (Sturgeon story); 20th-Fox '61.  
You'll Find Out (with Karlhoff & Lagosi); RKO '40.





Posing as man who had hands amputated, replaced with steel substitutes, in MAD LOVE.

END



# DANTE'S INFERNO

are these the 50 worst horror films ever made? Joe Dante Jr., who's seen more than his share of monster movies, thinks so. with very few exceptions your editor is inclined to agree with him. how many would you assign to the eternal flames of the brimstone pit—?



FRANKENSTEIN'S DAUGHTER—she's beautiful, she's enraged, she uses Lax soap.

## the feeble fifty

1—ADVENTURE ISLAND (1947) encompasses at least 20 other films of its type, from the madman-ruling-island formula to the grade "B" LOST WORLD imitations. Rory Calhoun & Rhonda Fleming were never worse.

2—A-HAUNTING WE WILL GO (20th-Fox '41) was a very unfunny Laurel & Hardy comedy involving a magician and a coffin.

3—The 1960 release THE AMAZING TRANSPARENT MAN (Amer.-Intl.) was a pitiful variation on the invisible man theme. Best part of the picture was that it was only 56 minutes long.

4—One of the silliest ever was Allied's ATTACK OF THE 50 FOOT WOMAN (1958), wherein Allison Hayes grew to enormous proportions, causing much anguish in her normal-sized spouse.

5—The hero & heroine of THE BLOB (Para. '58) were drag-racing teenagers and most of the film was spent drag-racing but they found time to foil the protoplasmic ooze by stepping into a freezer. How low can you get?

## fiasco after fiasco

6—Another all-time low was hit by THE BRAIN EATERS (Amer.-Intl. '58). Imaginative story idea of symbiotic invaders from inside the earth was lost on this grade C quickie.

7—Tor Johnson & Bela Lugosi were both guilty of the crime in BRIDE OF THE ATOM (also released as BRIDE OF THE MONSTER), definitely one of the most inexpensive thrillers ever. The sets were cardboard and the direction card-boring. Badly overacted, grade Z all around.

8—THE CAT CREEPS (Univ. '46) was a shamefully un-mysterious mystery with supernatural overtones. Just another grade B murder-in-the-mansion potboiler.

9—CRY OF THE WEREWOLF (Col. 1944) was a pretty dismal hunk of nonsense. Tho Nina Foch as the werewoman killed people left & right it was still a bore.

10—Bert Gordon's THE CYCLOPS (Allied '55) started off promising enough but when it got down to the search for the heroine's long lost brother (whom you just knew was the Cyclops) it really bogged down in the mires of mediocrity. James Craig & Lon Chaney have been better.



Bela Lugosi in the serial SOS COAST GUARD. With Bela guarding our coast, who needs enemies?

Unfortunate man gets a "hot throat" in FIRE MAIDENS OF OUTER SPACE.





The Abominable Snowman as pictured in the Japanese production of 1957, **HALF-HUMAN**.

Lionel Atwill as The Mysterious Dr. R gives Lon Choney Jr. electrical tune-up in **THE MAD DOCTOR OF MARKET STREET**.



## thumbs down on another ten

11—**DEVIL GIRL FROM MARS** (Spartan '55) was a slow, very juvenile British-made melodrama. Nothing new in the way of plot, mediocre special efforts, etc.

12—**FIRE MAIDENS OF OUTER SPACE** (Topaz '55) can be blamed on Cy Roth, who cooked up a tired old lost-planet-of-women plot and endowed it with second-rate production and the most foolish monster since **TARGET—EARTH!**

13—Harold Lloyd Jr. was menacing enough as the mad doctor in **FRANKENSTEIN'S DAUGHTER** but the rest of the film (Astor '58) was abominably acted, badly written and went further in the direction of proof that there was only one true Frankenstein series.

14—The 1946 Brown-Carney comedy, **GENIUS AT WORK**, was merely another funny-ha-ha mystery-comedy, undistinguished but for the presence of the Old Master, Lugosi.

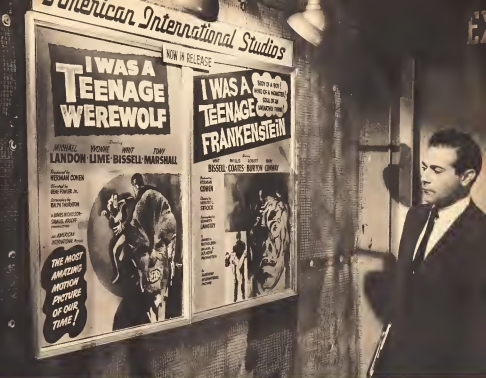
15—Buddy Baer wasn't bad as **THE GIANT FROM THE UNKNOWN** but his efforts couldn't save this trite tiresome grade B effort. Morris Ankrum and rest of cast were merely adequate.

16—**GIGANTIS, THE FIRE MONSTER**, another Japanese spectacle released by Warner Bros. (1959), featured some good battle scenes between the 2 prehistoric monsters (Godzilla & Anzilla) but emerged as just another juvenile monster epic.

17—**THE GIRL FROM SCOTLAND YARD** was Karen Morley, a sort of 1937 Nancy Drew. This time she was out to get baddie Eduardo Cianelli, who wanted to conquer the world with his radio death-ray. Feature version of a serial. Pretty bad.

18—American-International's **GOLIATH & THE DRAGON** ('61) was the worst of the imported ancient history spectacles and there have been plenty of bad ones. It was loaded with phoney monsters, snake pits, gushing blood and poor dubbing. The whole theater cracked up during the scene where the blood-diamond floated thru the air to the statue's head—you could actually see the string! Ludicrous acting by Mark Forrest & Brod Crawford.

19—**HAVE ROCKET, WILL TRAVEL** (Col. '59) was low-grade slapstick with the 3 Stooges getting mixed up with Venusian robots, giant spiders, etc. What a bore!



There's the man responsible for them both—Herman Cohen. Other Cohen productions: **HOW TO MAKE A MONSTER**, **TARGET—EARTH!** and **HORRORS OF THE BLACK MUSEUM**.

20—Robert Clarke was the whacky scientist who turned himself into **THE HIDEOUS SUN DEMON** (Realtar '59). Routine grade "D" science fiction.

## the shape of things too calm

21—I never did learn **HOW TO MAKE A MONSTER** from the Amer.-Intl. production ('58) of the same name but I did learn that I wasted a perfectly good afternoon. It was merely a grim gruesome procession of horrible faces.

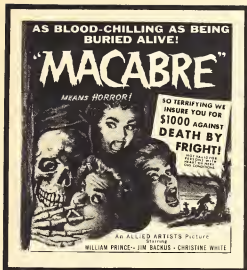
22—**INVASION OF THE SAUCER-MEN** (Amer.-Intl. '57) was aimed at teen trade, I suppose, for I can't see any other reason why the bug-eyed invaders from Mars would be repelled by teenagers' hot-rod headlights.

23—I WAS A TEENAGE FRANKENSTEIN and I WAS A TEENAGE WEREWOLF (#24), both Herman Cohen brain-children released by (Amer.-Intl. '57), were grade D, the former a ludicrous travesty on the Frankenstein series, the latter an even worse heap of cinematic trash. Two of the most inept, degrading things ever to be ground out of Hollywood. It's films like them that give horror pictures a bad name.

25—Otto Kruger gave a good performance in Universal's **JUNGLE CAPTIVE** (1945) but the picture as a whole should have been better, went off the deep end too often.

26—Representative of a slew of low-grade jungle thrillers, **KING OF THE ZOMBIES** (Monogram '41) was routine walking dead reels with grade B performances & scripting.

27—Feature version of the serial **KING OF THE ROCKET MEN** was entitled



Example of early William Castle gimmick advertising.

It's tana again as the Mummy gets his manna in the last of the old black-&-white series.



LOST PLANET AIRMEN (Republic '51) and emerged as a juvenile space opera. Action and nothing else.

28—LEECH WOMAN (Univ. '60) was a terribly contrived bit of nothing, cooked up by, of all people, top sci-fi writer David Duncan. Typical melodramatics with routine performances from Coleen Gray, Grant Williams & Gloria Talbott, familiar faces from many an s.f. film.

29—MACABRE (Allied '57) was an admittedly offbeat but tasteless horror tale. Too grim for real punch.

30—I regard Universal's MAD DOCTOR OF MARKET STREET (1942) as Lionel Atwill's poorest film. Nearly plotless, it plodded along from the opening in the doctor's lab (same mad lab used 10 years before by Edward Van Sloan in BEHIND THE MASK) to its welcome climax on a South Sea Island. Very poor jungle thriller.

## hangnail sketches on more misses

31—The 1942 MAD MONSTER was the first horror film I ever saw and as such it terrified me. I was 5 and for a first horror film it packed a wallop—at the time. I recently saw it again—oh, brother! George Zucco, Anna Nagel & Johnny Downs were awful and so was the plot.

32—There have been many films about the Abominable Snowman of the Himalayas. Some have been good, like the 1957 Peter Cushing-Forrest Tucker starrer, and some just fair, like Japan's HALF-HUMAN ('57) with John Carradine, but none have been as bad as MAN BEAST (1955) with Rock Madison (no kidding! that's a real name!). Everything from acting to camera work was below C level.

33—MISSILE TO THE MOON (Astor '59), using plenty of stock footage, a puppet-like spider, 2 escaped convicts as semi-heroes, and the familiar lost-civilization-of-women-with-great-lung-power formula — this grade C effort, like the Vanguard, just didn't take off.

34—MONSTER FROM GREEN HELL, a 1957 DCA release, was about giant wasps in the jungle and should have been at least mediocre but due to obvious special effects and indifferent acting became just another grade B children's show.

35—THE MUMMY'S CURSE (Univ. 1945), while evidently enjoying some kind of distinction as the last of the Mummy



The solar-ray saurian-man known as **THE HIDEOUS SUN DEMON**.



series, was a rather disappointing potpourri of all the shopworn gimmicks used since 1940. Peter Coe & Martin Kosleck weren't too good and the film seemed to drag on in repetition. (I have deliberately refrained from using Lon Chaney's name because I've always had a sneaking suspicion that he was never under all that make-up, just his name was used. *(Only The Mummy knows and he isn't talking while the flavor —of tana leaves—lasts. Editor.)*)

## the final 15 fizzlers

36—Warner's MYSTERIOUS DOCTOR (1943) was another low-grade headless ghost farce with an even sillier twist—the monster was aiding the Nazi cause! Laughable mystery.

37—NIGHT OF THE BLOOD-BEAST was awful. The plot was old-hat and the writing was amateur. Grade B shock stuff, likewise ARC's vapid PHANTOM OF 20,000 LEAGUES (#38) with its unimaginative radioactive monster.

39—I'd heard a lot about PLAN 9 FROM OUTER SPACE (DCA '56) and saw it to see if it was as bad as they said. It was even worse! There is a distinct possibility it was the cheapest film ever made. The entire cast was awful. Special effects were laughable and even the old clips of Bela Lugosi were poor. The scene where Tor Johnson rose from the grave was the only good 5 seconds in the whole film. Vampira, Johnson, Lyle Talbot all wasted.

40—REVOLT OF THE ZOMBIES (Academy '36), with a fantastically young Dean Jagger, was another dull undead mishmash with more talk than plot.

## the last 10 toe-stubbers

41—The Castaways-Marooned-on-Uncharted-Island-Ruled-by-Mad-Doctor formula suffered a rejuvenation in Astor's SHE-DEMONS ('59). Irish McCalla got mixed up with a lunatic German scientist experimenting on the female inhabitants of the island, turning them into womanimals. All this was 'to beautify his deformed wife's face!

42—THE SMILING GHOST of '41 (WARNER BROS.) was another regrettable haunted house comedy, loaded with overworked gags & trite situations. As one reviewer said, "If Wayne Morris had look-

ed hard enough he might have found the script among the relics."

43—I saw the 1937 action-melodrama SOS COAST GUARD on TV so it could have been cut but I don't think any amount of cutting could have made it any worse. Ralph Byrd was the stereotyped hero and Bela Lugosi was sadly miscast as the filthy scoundrel attempting to sell a deadly gas to a foreign power. Feature version of a serial, all very paltry and not a little ridiculous.

44—TEENAGE CAVEMAN (1958) was one of the most low-grade effusions Amer.-Intl. has yet turned out. I saw it on a triple bill with TEENAGE WEREWOLF and TEENAGERS FROM OUTER SPACE (WB '59), another inept attempt to capitalize on the teenage monster craze. What a wasted evening that was!

45—Gebhardt's 12 TO THE MOON (Col. '60) was a feeble grade B space melodrama with a "message" of brotherly love. Trite, badly acted even by Tom Conway and old silent movie matinee idol, Francis X. Bushman.

## five!

46—TWO LOST WORLDS (UA '50) was another imitation of 1925's THE LOST WORLD and 1940's ONE MILLION B.C., using plenty of stock footage from the latter and other films. Very phoney minor adventure drama featuring Jim Arness—who next year was to become THE THING!

## four!

47—Evidently pressed for a new creature for a second feature during the 1957 monster craze, desperate producers came up with a puerile venture into the realm of the Hollywood slob-monster called THE UNKNOWN TERROR. Perhaps I should say slop-monster for the menace in this grade C mistake was a sloppy mess of gooey fungus cultivated in an underground cave by a mad doctor bearing a startling resemblance to Dr. Cyclops. Hilarity ran rampant as the 2 heroes & heroine were trapped in the cave by the fungus men while half-cooked oatmeal dropped from the stalactites.

## three!

48—RODAN (DCA '57) was, despite all its publicity, only another routine (Japanese) prehistoric-monster-on-the-loose mel-



A choking scene from a recent United Artists release, **DR. BLOOD'S COFFIN**— in which the victim will soon be coughin' blood.

odrama, inferior to many U.S. productions.

## two!

49—There was no shortage of corpses in **THE WOMANEATER**, a weak little British work from Columbia in '59 concerning a carnivorous plant that produced a serum that revived the dead—but not the audience. Pretty awful.

## one!

50—Last, and possibly least, came **ZOMBIES ON BROADWAY** (RKO '45), an insane farce wherein 2 agents had to produce a real zombie for a nite club. Pretty funny except when it was supposed to be! Bela Lugosi as the mad doctor was mediocre and the comedy scenes were pretty grim, played

in a style that reminded one of Abbott & Costello with the Black Plague.

## out!

And so (FJA speaking) as *FM* sinks slowly into oblivion, as 50 producers cancel their subscriptions, as 25 studios take back their stills and **THE MAN WITHOUT A HEAD** threatens never to speak to us again, we realize this article has been a plot on the part of a spy from **MUD MONSTERS OF SLIMELAND** magazine to put us out of business!

Would it help if we said April Fool, we were only kidding? No, we didn't think so.

But if any of you know of 50 pictures that were worse, don't tell us about them—send your list to one of the other publishers and help put another monster magazine out of business!

**END**

# tales of



# terror

Special Preview! American-International Pictures presents  
Edgar Allan, the Master of the Macabre, in an eerie  
interpretation of a trio of the great writer's works.



Heedless of consequences, Vincent Price horrifies *Black Cat* heroine with bodiless head of Peter Lorre.



Vincent gloats over his mast Priceless possession. (So it's a Poe joke . . . just sort of Petered out.)

Mad Maiden from the Marcella sequence, seeking a fello to give her a manicure—or is it a maniacure?!



## Poe at his Peak

Montresor the monstrous!  
Morella the moribund (bound for death)!  
And—Valdemar the living corpse, the unnatural, the undead.

Three names to conjure with.  
And the players in these three games of death?

*Price!*

*Rathbone!*

*Lorre!*

Who could ask for anything more?

And yet—we get more: *four* stories combined into three!

## the cat and the cask

THE BLACK CAT episode has been skillfully blended with "The Cask of Amontillado" to give double thrills as Montresor, "a swollen pixie of a man" (how apt a description of the ever ept Peter Lorre), plots his "perfect crime" of revenge and murder (most foul) against the unfortunate Fortunato, Vincent Price.

Insanely, Lorre entombs his own wife and her lover (Price) alive behind his cellar wall. In his fever of dementia he does not observe that a third party—Pluto—is also entrapped.

It is the mewling of his despised feline that is the final undoing of the lunatic Lorre as his crime is betrayed by—THE BLACK CAT.

IN THE FACTS IN THE CASE OF M. VALDEMAR, Basil Rathbone portrays a master of mesmerism—once regarded as an occult art—who uses his mysterious new 19th century power first to do medical good and ease the pain of sick man Valdemar (Vincent Price) . . . later in an evil fashion to enthrall the life-force of the helpless Valdemar.

Valdemar's wife is faithful to her dying husband, but has secretly fallen in love with the young doctor attending him. It is evident that when she becomes a widow she will openly express her affection for Dr. James. But Carmichael covets Helene (Debra Paget) and plots to possess her.

Can mesmerism forestall death? Carmichael persuades Valdemar to participate in an unprecedented experiment during the



Pete plainly regrets having to "brick up" his old friendship with Vince but, as Eddie Allen once said, "That's Poe business!"

final hour of his life, to let Carmichael place him in a hypnotic trance and determine if the power of suggestion can ward off the Grim Reaper.

## the horizontal zombie

Carmichael casts his spell. Valdemar does not die.

And yet—he does not fully live. Like a man in a state of catalepsy he lies on his "death" bed, his animation suspended.

Months pass with Valdemar completely

immobilized, a prisoner in his own body, horror in his glazed eyes. At last, in unbearable agony, Valdemar begins to speak from the nether world!

Carmichael's wicked plan now becomes apparent: he wishes to force Helene to give up Dr. James and marry him instead. At last, to end her husband's unholy suffering and permit him the peace of true death, the distraught Helene agrees to the unhappy bargain of becoming Carmichael's bride.

Shocked by the enormity of Carmichael's crime, Valdemar is imbued with superhuman energy and rises from his deathbed, a



Basil Rathbone's glad it's Price and not he who's getting the beauty treatment in behind-the-scenes make-up shot.

Basil Rathbone & Valdemar's wife react, recoil in horror as hypnotized husband rises from his deathbed.



living corpse, a thing that should have long since rotted in the grave.

Like a sentient shroud, Valdemar envelops the horror-struck Carmichael. What human heart could endure the embrace of a half-dead body? Carmichael suffers a cardiac attack, literally dies of fright.

And then, an abnormal, a hideous thing happens. With the death of Carmichael, the monstrous mesmeric spell is broken. In the words of the author:

*"Amid ejaculations of 'dead! dead!' absolutely bursting from the tongue and not the lips of the sufferer, his whole frame at once—within the space of a single minute, or less, shrunk—crumbled—absolutely rotted away . . . became a nearly liquid mass of loathsome, of detestable putrescence."*

In the finale of this portion of the film, this ooze-of-death which was once M. Valdemar overwhelms, the body of the late mesmerist Carmichael. . .

## Morella the mummy

Rage and terror are plain to be seen on the wrinkled, parchmented face of mummified Morella twenty-six years after her violent death. Her own daughter, Lenora, sees this combination of fear and fury on her quarter-century dead mother's face when she returns home to visit her father and discovers the preserved corpse of her mother still lying on the very bed in which she died.

Disturbed by the presence of her daughter, Morella's earthbound spirit rises during the night and possesses Lenora. Lenora's screams bring her panicked father (Vincent Price) to her bedside, where he discovers his daughter apparently dead of some terrible pain, some ghastly shock.

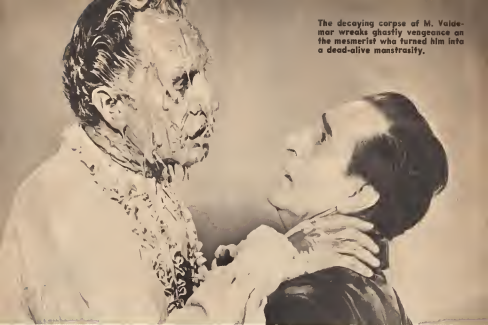
As Price grieves over his daughter, her dead body gruesomely takes on the simulacrum of life: it twitches unaccountably, mysterious and awful sounds emanate from its lifeless throat.

More thrills are in store in the story of *Morella*, which you simply must see for yourself.

POE'S TALES OF TERROR is in Panavision and Color and gives every promise of being another hit equal to *HOUSE OF USHER* and *THE PREMATURE BURIAL*.

END

The decaying corpse of M. Valdemar wreaks ghastly vengeance on the mesmerist who turned him into a dead-alive manstrasity.



Peter Lorre's eyes pop as never before at the ill omen of the black cat that confronts him, contorting his features with fear.





# THE LONE STRANGER

Student of Karloff, he once sat aloft 10 days and 10 nights—masked!—on a Tower. You've seen him as Atlas the Monster... the Mad Monster... and Frankenstein's Monster. Now meet—  
**GLENN STRANGE!**



## the monster karloff made...

"Those who like me as the Frankenstein monster," said Glenn Strange, "should credit the greatest man in show business." We were seated comfortably in the livingroom of his Southern California bungalow home, sipping soft drinks, when Mr. Strange made this startling statement. I paused for a moment, wondering who he could mean, for there are many contenders for this crown among motion picture personalities—producers, directors, actors. Walt Disney, Sammy Davis Jr., the late Cecil B. deMille—which might he have reference to?

"Not Franken Steinatra!" I ventured. He laffed, in an anything but sinister way, and replied: "No; seriously—I mean Boris Karloff."

Karloff, he went on to tell me, could not have been nicer to him when Glenn took over the role of the Monster. Karloff, who was still working on the Universal lot at the time, voluntarily spent many hours after shooting time coaching Glenn on how to play the part... to shuffle awkwardly in the built-up boots, motion clumsily, pathetically, with the great hands with the scarred wrists, and, when need be, strike ferociously with the same fists.

## cheers for chaney jr.

"I've reason to be grateful to Lon, too," Glenn revealed. "During the filming of ABBOTT & COSTELLO MEET FRANKENSTEIN, I broke my ankle and for 2 weeks had to hobble around in those big shoes with the 4 inch soles." Painful as it was with a cast on, Glenn managed to knock down an iron gate as called for in the script. "But then," he said, "my pal Lon did me the great favor of getting into the Frank-



Glenn Strange and the "ghosts" of Frankenstein (two cardboard cutouts of himself as the Monster). Reader BUCKY POLLARD of N. Brunswick, N. J., should be pleased for he recently complained, "Glenn Strange never gets the credit he deserves—to how about a few fine pages on the 'Greatest Frankenstein Ever?'"



Glenn Strange as he appears today, regarding a death (?) mask of the Frankenstein monster.

Two monsters are too much for him as FJA (the poor man's Vincent Price) meets Glenn & Friend.





Strange puts the "Zotzi" on Zucco in **THE MAD MONSTER**.

enstein make-up and, when you saw the scene on the screen, it was he who threw the girl thru!"

Glenn had an interesting story for us, too, about Lon Chaney Sr., as related by his son, but we're saving that for something very special we have in mind for *FM* fans later on.

## highest role in his career

In 1945, playing the monster both times, Glenn was in the distinguished company of Lon Chaney (as the Wolf Man), John Car-

radine (as Dracula) and the late Lionel Atwill in **HOUSE OF DRACULA** and Boris Karloff, Chaney Jr., Carradine, J. Carrol Naish and the late Geo. Zucco in **HOUSE OF FRANKENSTEIN**. He played, again with the late Geo. Zucco, in **THE MAD MONSTER** and appeared as Atlas (bushily bearded and hairily bare-chested) in **MASTER MINDS** (1949).

But it was several years ago, in a personal appearance, that he really rose to his peak performance: he played a man in a black mask and clown suit for 10 days (12 noon to 12 midnite) atop a 150' radio mast!

He had the whole town (Hollywood) guessing his identity, which was a well-



Lugosi is gone but his memory lingers on in this scene where Dracula confers with his friend Frank.



Glenn begs to know "Who's on third?" but Lou Costello says, "Listen, fellow, with those bolts in your neck you must have racks in your head!"



"Harry Rans was the make-up artist for this role," Glenn tells us.

Altha Glenn isn't in this particular scene, he played Atios in the picture, which was MASTER MINDS. You also saw him in SINBAD THE SAILOR





Lucky Michael Glenn Nix, 26 mos. old when his pic was taken with his "Franken'tine" granddaddy and FM's editor.



## MAD MONSTER

Glenn Strange's beautiful & talented young daughter with one of her weird art paintings of a vampire woman. Besides liking to draw eerie pictures Mrs. Nix enjoys reading supernatural & science fiction.



kept secret even from his own immediate family. "The station, KTLA, received 50,000 letters!" he said. "From the clues given, about 80% of the participants in the contest guessed Karloff, 15% Chaney. People on the upper storeys of nearby apartment buildings tried to penetrate my disguise with opera glasses and telescopes; once a helicopter even buzzed me!"

## the man who met a monster

I'll never forget the nite Strange was unmasked. I watched it all on TV. It was hilarious. It began in an office of the station



## BAD MONSTER

where a clerk was told to climb up the tower and tell the Masked Mystery Man it was time to reveal his identity. Up the ladder he dutifully went, the camera following his hand-over-hand ascent clear to the top.

Suddenly, there was a commotion! The TV eye zoomed in for a closer look. The mask was off and The Clown At Midnight was revealed to be—THE FRANKENSTEIN MONSTER!

Strange grabbed the messenger, who wrestled with him for his life. It was like a re-enactment of Colin Clive & Boris Karloff at the conclusion of the original FRANKENSTEIN, when Clive was thrown from the top of the mill. Seemingly (of course it was a dummy) the man himself was flung off the tower!

A few seconds later the messenger stumbled into the office. His hair was disheveled, his clothes torn, his face bruised; he was breathing heavily. "Gosh," he managed to gasp out, "that guy up there sure was Strange!"

Strange, yes, but no stranger to our pages, and Glenn will always be welcome back.

**END**

# GENUINE HAND-PAINTED MOVIE MASKS DIRECT FROM HOLLYWOOD!

Super De-Luxe heavy rubber masks cover the **ENTIRE HEAD** and still remain flexible. There are also same monster hands available (see coupon). Exactly like the actual masks and hands used in the famous Universal movies. Created for us exclusively by Hollywood's Den Post Studios and featuring the Secret Hollywood Skin-Textured formula. Each remarkable mask is a Collector's item you'll treasure for years to come!

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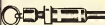
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THE VICTIM



FRANKENSTEIN



DR. DEADLY



A woman with long blonde hair, wearing a black one-piece swimsuit with white lace trim, is posing in a swimming pool. She is leaning forward with her hands on the pool edge. The background shows a bright, sunny day with a clear blue sky and some foliage.

R  
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